

THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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**MUSICAL INSTRUMENTS,**  
BY GEORGE HOGARTH.

**THE HARP AND GUITAR.**

Of all the stringed instruments now in use, the Harp is that which retains the greatest share of the simplicity of ancient times. Though its powers have been enlarged by improvements in its mechanism, yet, both in its construction and manner of performance, it is still the *Cithara* of the Greeks, belonging to the earliest period of stringed instruments, anterior to the invention of the fingerboard and of the bow. A sketch of the more ancient history of the Harp has been given in a former article of this series, "On stringed Instruments."

Formerly the Harp contained only the notes of the diatonic scale, because it was impossible to intermix the strings which gave that scale, with other strings sounding the intermediate semitones. This would have created insurmountable difficulties of execution, unless these additional strings were placed in a separate row,—an expedient which seems to have been adopted only by the Welsh. About the year 1660 an improvement on the Harp took place in the Tyrol. This consisted in adding to the harp with one row of strings, a small catch, like a door-key, which, when turned, tightened the string, and raised it a semitone. But this, though an improvement, was still a clumsy expedient; for the player, every time he introduced a chromatic note, was obliged to remove his left hand from the strings in order to turn the catch or key.

To remedy this inconvenience, the *pedal harp* was invented in 1720, by Hochbrucker, a harp-maker at Donawerth. But the mechanism of the pedal was very imperfect prior to the improvements made upon it by Sebastian Erard, who, in 1794, took out a patent for his single action pedal harp. This harp is tuned in the key of E flat, and there are seven pedals, which produce the notes A natural, B natural, E natural, F sharp, C sharp, and D sharp. Thus the instrument can be played upon in any key from E flat to E natural. Beyond these keys, however, it cannot go; so that it is incapable of extensive and varied modulation.

By M. Erard's subsequent invention of the *double action*, the harp was provided with a complete scale, and rendered capable of the same extent of modulation as the piano-forte. The double-action harp is tuned in the key of C flat; that is, every note is a semitone below the natural scale. By fixing the pedals in the first groove, every string is raised a semitone, and the instrument is in the key of C natural: and by fixing the pedals in the second groove, the instrument is in the key of C sharp—every note of the scale being a sharp. The instrument is thus possessed of a more complete scale than the piano-forte; for the G flat, C flat, &c. are distinct notes from the F sharp, B natural, &c. The scale of the harp consists of six octaves, from E to E.—Such is the present state of the instrument, and there is reason to think it has received all the improvement it is capable of. To extend its compass would be no improvement. The lowest notes are produced by strings so long and slack, and which vibrate so slowly, that the sounds are heavy, dead, and hardly appreciable; while the sharp, snappish sounds produced by the small and excessively tightened strings at the other extremity, can hardly be rendered agreeable, even by most skilful singers. When twanged *fortissimo* by our most dashing solo players, they set the teeth on edge.

The music of the older harp-players was made up, in a great measure, of passages consisting of fragments of the diatonic scale, intermingled with *arpegijs*, with a very sparing admixture of occasional chromatic semitones. Such were the concertos of Madame Krumpholtz and Madame Dussek. Their want of variety, and constant repetition of the above kinds of passages (which, after all, are the best suited to the genius of the instrument) would now make them appear very monotonous: but they are simple and graceful, and gave great pleasure from the finish and elegance with which they were played. Madame Dussek was the daughter of Domenico Corri, an eminent musician, and wife of the great Dussek, whose exquisite works for the piano-forte are, to the disgrace of the present age, almost forgotten. The husband of Madame Krumpholtz was a harpist of distinction, but inferior to his wife. This celebrated person's maiden name was Steckler. She was the second wife of Krumpholtz, and came to England without him, about the year 1796. Some years afterwards he followed her to England, and endeavoured to persuade her to return with him to Paris. On her refusing to do so, he left England alone; and soon afterwards put an end to his life by leaping from the Pont Neuf into the Seine. Madame Krumpholtz was long the most fashionable harp-player in England.

The Viscount Saint-Marin was, in many respects, a very extraordinary person. He was of the family of the Marini, one of the noblest in Genoa. His father came into France at an early age, and spent his life in that country. The son was born at St. Jean de Luz in 1769, and began the study of music, as an amateur, at an early age. He became a fine violin player, but attached himself chiefly to the harp, on which instrument he became unrivalled. In 1783 he was received and crowned by the Musical Academy of Rome. On that occasion he extemporised on the harp, and treated subjects of fugue which were given him, in a manner till then unknown on that instrument. Such was the impression made by his performance, that the famous Corinna, the improvisatrice,

who was present, recited extemporary verses in his praise. At the age of fifteen, St. Marin entered the French army, and rose to the rank of captain of cavalry. At the Revolution he was among the *noblesse* who emigrated to England; and, like many others of his class, turned his accomplishments into an honourable source of maintenance. During his stay in England, his performance on the harp received the highest admiration, and his manners, talents, and character, rendered him most acceptable in society. From the following verses, in which the character of St. Marin is beautifully drawn by the Abbé Delille, we learn that he was not more distinguished for his musical talents, than for the beauty of his person, the elegance of his manners, his chivalrous valour as a soldier, and his unbounded benevolence towards the unfortunate. We quote these lines, as it is interesting to record a tribute paid to a musician by one of the first poets of his age.

“ Hélas, plus d'un Français, dans ces moments funestes,  
 Se montra des Français l'implacable ennemi.  
 Tel ne fut pas ton cœur, toi, courageux ami  
 De ceux que poursuivait la fortune inhumaine ;  
 Toi, que chétit Bellone, ainsi que Melpomène ;  
 Qui, parant la vertu par d'aimables déhors,  
 Joins la beauté de l'âme à la beauté du corps.  
 Qu'on ne me vante plus le chantre de la Thrace,  
 Des tigres, des lions apprivoisant l'audace.  
 Ton art, qui dans la Grèce aurait eu des autels,  
 O Marin ! sut dompter des monstres plus cruels ;  
 Le désespoir affreux, la hideuse indigence.  
 Que de fois au plaisir mêlant la bienfaisance,  
 Stérile pour toi seul, ton talent généreux  
 Mit son noble salaire aux mains des malheureux !  
 Ainsi, par le concours des brillantes merveilles,  
 Charmant le cœur, l'esprit, les yeux, et les oreilles,  
 On te vit tour à tour vouer à nos malheurs  
 Ta lyre et ton épée, et ton sang et tes pleurs,  
 Le concert de vertu, de grâce, et de génie,  
 Ah, voilà ta plus belle et plus douce harmonie !  
 Tel, beau, jeune, et vainqueur, le dieu d'Hélicon,  
 Chantait, touchait sa lyre, et combattaient Python.”

St. Marin elevated the character of the harp far above the elegant prettinesses of the Dussek and Krumpholtz school. His playing is fresh in the memory of many who yet survive, some of whom we have often heard speak of it with enthusiasm; and an idea of its character may be formed from his compositions still extant, which are so admirable, that Clementi thought it worth his while to arrange some of them for the piano-forte. His style was remarkable for its grandeur, simplicity, and expression. His hand was powerful and rapid; and he had a faculty of *singing* on the instrument, like that which gives such a charm to the piano-forte playing of John Cramer.

The first person who developed the additional powers bestowed on the harp by the invention of the double action, was Dizi, a Belgian performer, who acquired great celebrity both in London and Paris. His studies, full of new passages, greatly extended the bounds of the instrument; and his various compositions, consisting chiefly of arrangements of, and variations on, popular airs, are elegant and pleasing.

Bochsa is generally considered the greatest harpist of the present day; and certainly his performance is distinguished by very great strength of hand, and a wonderful power of conquering difficulties. But he forces the instrument too much, and, by violently pulling and tearing, often makes the strings produce sounds that are any thing but

musical. This is peculiarly disagreeable when he gets among the sharp tinkling notes at the top of the scale, and to the use of which he is inordinately addicted. He is not master of the *cantabile*; and his want of that caressing touch which brings out a sweet and prolonged tone, obliges him, in playing a melody, to sustain the sound by a profusion of embellishments. In beauty of tone, expression, and real elevation of style, Bochsa has been surpassed by Labarre, who probably has succeeded, beyond any other person, in conquering the difficulties and displaying the beauties of the instrument. Labarre's compositions for the harp, too, are of the highest excellence.

The harp is exceedingly fashionable in England, and a large portion of our musical ladies chuse it for their instrument. But they too often mistake its proper use as an instrument *de société*. They have the brilliant solos, fantasias, &c. of great players put before them by their teachers, and devote their time to contending with difficulties which, to them, are wholly insurmountable. All that they learn is, to scramble through showy passages with a thin, wiry, grating tone: and thus a young lady's harp solo seldom fails to be an infliction on the company. With a tenth part of the labour which is worse than thrown away, a lady may acquire a full and smooth tone, the power of producing the rich and resonant chords so peculiarly beautiful on this instrument, and a neat and articulate execution of *arpeggio* passages. She may thus become capable of playing very agreeably a great deal of music that is suited to the instrument; and, if she be a singer, may obtain a graceful and elegant accompaniment for her voice. Indeed, it is in accompanying the voice that the harp is most attractive, especially in amateur performers; and, if a lady do not sing, she had much better practise the piano-forte.

The Welsh Harp is a primitive form of the instrument, still generally used throughout the principality. It appears to have been first constructed with three rows of strings, for the purpose of obtaining the chromatic scale, about the fourteenth century. In the outside rows, the strings opposite each other are tuned in unison, and the note in the middle row is made a semitone sharper. The outer rows are tuned to the diatonic scale of G; so that, if the player wishes to introduce an accidental sharp, such as C sharp in modulating from the key of C to that of D, he thrusts a finger between the C and D of the outward strings, to strike the C sharp in the middle row. In order to play airs which modulate into keys containing notes not in the middle row, it is necessary to prepare the harp by previous tuning. If, for instance, the air should modulate from G to C, F natural is tuned in the middle row; and the same thing is the case if B flat, or any other flat note, is wanted. A remarkable peculiarity in this instrument is, that the harpers always play the treble with the left hand, and the bass with the right, as they consider that the bass requires more strength of hand than the treble; and the bass of the old Welsh melodies, is almost always of that description which is known by the name of a *ground*.

The Welsh harp is a large and noble-looking instrument, and of very considerable powers. Notwithstanding the clumsy contrivance for producing the chromatic scale, yet some harpers have been able to perform, with good effect, difficult and complex music. Parry, the

celebrated blind harper of Wynnstay, and his son, used to perform some of Handel's choruses in the presence of George the Third, more than fifty years ago: and, in the reign of George the Second, a Welsh harper named Powell used to play before that king, and was such a master of his instrument, that Handel composed several pieces of music expressly for him, and employed him to perform the harp obligato accompaniment to several songs in his oratorios. At present there are many harpers in Wales who play with a surprising degree of skill and refinement, and whose music affords an entertainment to the traveller in that country, equally novel and agreeable: and this noble instrument, instead of falling into disuse, like the primitive instruments of other countries, is perhaps more cultivated than ever, owing to the exertions of the well-known *Cymrodorion*, or Cambrian Society.

The Guitar is the sole surviving member of the once great family of the Lute. It seems to be of Moorish origin; and, though used in every part of Europe, Spain may properly be said to be its country. In Spain, the guitar is to be found in every house, from that of the peer to that of the peasant; and it still makes the same figure which, according to the pleasant descriptions of Cervantes and Le Sage, it did in the days of *Don Quixote* and *Git Blas*. The Spanish guitar is constructed with double strings, which are tuned in unisons, with the exception of the lowest pair, which are in octaves. Professional players allow the nails of the forefinger and thumb of the right hand to grow to a considerable length, in order to produce more clear and decided tones. The *rasgado* (from *rasga*, to scrape) is the favourite style of playing among the peasants; the powerful chords being formed by sweeping all the strings with the thumb, or striking them with the back of the hand. The national Spanish music is chiefly vocal; the guitar, accordingly, is generally used as an accompaniment; and nothing can be more romantic than the effect of a Spanish *tonadilla* or *sequedilla*, sung and accompanied with the true national spirit and expression. "Serenades," says a French traveller, "are very frequent in Spain; the nights in this climate being so beautiful, and the lovers so unwearied in their gallantry. The *inamorato* steals to the window of the maiden of his heart, and, favoured by the silence of night, breathes all the fervour of his soul in the romances which he sings. Sometimes he comes attended by his companions, and then a number of voices and guitars are heard, in concert. The favoured *Senorita* listens from behind her curtain, proudly conscious of the power of her charms, and readily distinguishes the voice which goes most nearly to her heart."

In Italy the guitar is still much used in accompanying vocal music. A variety of the instrument, called the *Mandoline*, is employed by the peasantry, in accompanying their national songs, and in playing the tunes of their dances. It is a small instrument, with three, four, or five strings; and the strings are struck with a quill held between the forefinger and the thumb of the right hand. An Italian performer, Vimercati, played solos on this instrument a few years ago in London, with wonderful execution; but its snappish tones gave very little pleasure. The Neapolitans use a kind of mandoline, called *calascione*, an instrument with a very long neck, and also played with a quill.

The guitar is an instrument of very limited powers; and its proper

use is that of affording a light and graceful accompaniment to ballads and other simple kinds of vocal music. Some artists have attempted to make it a solo instrument, and have certainly performed wonders upon it in the way of execution. The most remarkable of these performers have been, Sor, Carulli, Carcassi, Aguado, and the youth Giulio Regondi, now resident in London. But the instrument makes an ungrateful return for all the labour bestowed upon it. Its thin and feeble tone, its limited compass, and total want of the capacity of affording a sustained sound, present difficulties not to be overcome; and the more genius and skill a guitarist exhibits in solo playing, the more reason there is to regret that he has not employed his talents to better purpose.

#### CHIT-CHAT FROM THE CONTINENT.

*Berlin.*—At a public sitting of the Royal Academy of Arts, the prize for the musical composition of a monodrama, 'Mary Stuart,' for an alto voice with chorusses, arranged for a full orchestra, was awarded to Flodoard Geyer, a native of this city, formerly a student of theology, but now a musician and composer.

The umpires on this occasion, were Spontini, Rungenhagen, G. Abr. Schneider, Henning and Bach; and their duties must have been rendered still more difficult, by the fact of the candidates being at liberty to choose their own subjects, so that scarcely any two, out of the thirty-four compositions submitted to their consideration, were upon the same theme. Besides the work to which the prize was awarded, the judges pronounced a flattering opinion of the merits of nine others of those referred to them, namely:—1. Ino, signed E.A.T. 2. Marie Antoinette. 3. Trost am Grabe. 4. The Empress. 5. Rinaldo; cantata by Goethe, with the motto, 'Ars longa vita brevis.' 7. King Alfred. 8. Hecuba's Lament for Hector. 9. Romeo and Juliet. It would be very desirable that the public should have had the opportunity of hearing these compositions, and it would be interesting to know who were the writers of them, as it is more than probable some well known composers were among the number; nor is it a matter less to be desired, that these compositions should be published, if not with the full score, at least with the piano-forte arrangement.

*Havannah.*—The company which was formed at Leghorn last year for the opera at the Havannah, arrived there in December, and were to have opened their performance with 'Semiramide,' but in consequence of the illness of Garcia-Ruiz—the 'Capuleti e Montecchi' was substituted, and performed for the first time on the 12th January; Corradi Pantanelli, taking the part of Romeo; and Rossi, that of Giulietta, to the great satisfaction of the auditory. The theatre is large, and the first three performances brought 2500 Spanish dollars into the treasury. The 'Sonnambula,' was produced on the 2d February, in which Garcia-Ruiz, who had recovered, was most enthusiastically received.\*

\* As we have received two or three communications on the subject of our occasionally introducing among our *Chit Chat*, notices of performances some months after they have taken place, we think we cannot do better than avail ourselves of the present opportunity of explaining that this arises from the musical papers of the continent, from which our information is to a

**Leipsig.**—Herr J. B. Gross, the violin-player who is so well known for his various excellent compositions for that instrument, has returned from Dorpat, where he has been residing for some years and acquired a deservedly extensive reputation, and will shortly make his appearance before the cognoscenti of Leipsig.

The score of Prince Anton Radzivill's compositions to Goethe's wondrous dramatic poem, the 'Faust,' is just ready for publication, and the piano-forte arrangement will shortly follow. This illustrious composer was born on the 13th June, 1775, and died 7th April, 1833. The work was the labour of a great portion of his life: it is favourably spoken of in the 'Correspondence of Goethe and Zelter,' and the German papers were loud in its praises on the occasion of two public performances of it, which took place some few months since.

**Hanover.**—H. Marschner's opera, 'The Fire Bride, or the Castle of Etna,' which failed in Leipsig, has been performed in Hanover with considerable success.

### MEMOIR OF HAIZINGER.

THEY who remember the first performer of the part of Florestan in the 'Fidelio' in this country, and admired his earnest and sensible style of singing, will probably take an interest in the following brief account of the original.

Anton Haizinger, who is now chamber singer to the Grand-Duke of Baden, and attached to the Court opera, was born at Wilsersdorf, in the principality of Lichtenstein in Austria, in the year 1796, and received from his father, who was the schoolmaster of the place, his first instruction in music; that is to say in piano-forte playing and singing. In his earliest youth he was employed as a chorister, and when not yet twelve years old, he was, for the sake of his charming voice, invited to all the neighbouring towns, to assist at their Church festivals and other similar jubilees,—upon which occasions his noble style of singing always afforded great delight. This increased his father's anxiety for his future progress in music. He received instructions upon several instruments, and made the most satisfactory advances upon them. That he might attain the greater proficiency in the science of music, he received instructions in thorough-bass from the organist Völkert, of Vienna. His joining occasionally some of the vocal societies, was the immediate cause of his voice being known, and the compliments which he received on that account, led him to take lessons in singing from Mozatti, the master of the celebrated Shröder Devrient. This indeed must be looked upon as the first step towards the celebrity which he now enjoys; for though at that time he had not the slightest intention of devoting himself entirely to the art, and only resorted to music in the hours of recreation, yet the many flattering invitations to assist at concerts which he received from professors of acknowledged eminence, could not fail to awaken within him a still greater fondness for it than he had heretofore manifested.

Count Palfy, who had heard him sing at a concert, offered him, as Director of the Opera at the theatre at Vienna, an engagement for the stage. He accepted it, and his first attempts, the performance of Gianetto, in the 'Diebisch

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certain extent derived, being content to furnish their readers with such long-delayed records, in preference to none at all. Those readers are pleased with the arrangement, and as we know from the best possible authority, that the majority of the subscribers to the *Musical World* coincide in this view, we shall pursue our wonted course, and trust that the good-nature of our correspondents will excuse us.

Elster,' of Don Ottavio in 'Don Giovanni,' and Lindoro, in 'The Italians,' were crowned with a success which far exceeded his most sanguine expectations. This was in the year 1821. His study of singing, long since commenced, was now continued under the guidance of Salieri, who gave it properly its first truly artistical direction. From the manner in which the public of Vienna proclaimed their recognition of his distinguished talents, the name of the artist was soon bruited abroad, and the most celebrated composers who had heard him, wrote parts for him especially:—among others, Weigl, in 'Die eiserne Pforte' and in 'Der Taucher,' and C. M. von Weber, in his 'Euryanthe.' After the supplanting of the German opera in Vienna by the Italian, Haizinger, who had previously to this made professional excursions with great success to Prague and Presburg, took his departure from the imperial city, formerly so distinguished for its art. He sang at the theatres of Frankfort, Stuttgart, Mannheim, and Carlsruhe, and finally accepted the engagement for life, which was here offered him upon advantageous conditions. The most splendid epoch of his exertions as an artist, commenced, however, upon his entry into Paris, where he and the celebrated Schröder Devrient helped to earn for the German opera the brilliant reputation which it enjoyed in the years 1828-29-30. On the Seine, as on the Danube, was the name of Haizinger always named with enthusiasm; and in 1831 and 1832, when he undertook a new and more extensive tour, he transplanted the same to London, and in 1835 to the banks of the Neva.

To a well-proportioned person is joined a voice of metallic brilliancy and great compass; (he sings the high B flat and C with a pure chest voice) great flexibility and an high artistical cultivation, which, especially in the execution of Italian singing pieces, no German singer of the present day can hope to obtain. If any fault is to be found with him, it is for his unfortunately not unfrequent abuse of his rich gifts, which imparts to his execution an air of mannerism, and exhibits only the degeneration of the modern Italian school. Yet he does not often lose himself in such bye-paths, and then generally only when the composer himself has endeavoured, if we may be allowed the expression, to give effect to his composition by such *entrechats*; so that, in fact, Haizinger can only be charged with endeavouring to render the distortions of the composer less offensive to the ear, and to soften them, in short, as is the wont with every genuine and well-instructed artist.

He has not accepted any offers which have been made to him from the principal German theatres, but remains in Carlsruhe, in consequence of his marriage with the celebrated Mme. Neumann, the admired actress and singer, who is likewise engaged there for life.

#### MUSICAL CRITIQUES.

*To the Editor of the Musical World.*

SIR,—I don't know what sort of stuff you are made of, whether you can bear a rival near you or not; but the insertion of this letter in your little "World," will solve the question. You have, on more than one occasion, noticed the absurd nonsense which has appeared in the newspapers, under the head of musical reports; but I think that the following observations, on the performance of 'The Messiah,' at the Liverpool Festival, copied from a paper published in that town, deserve to be handed down to posterity through the medium of your musical miscellany, as a sample of the most profound piece of criticism I ever had the good fortune to meet with.

"The *overture* at the *commencement* was given with much precision. The

perfect unity of the violins was very striking. Braham's Recitative, 'Comfort ye, my people,' was began rather languidly. The veteran, however, soon roused himself. The shake and cadence, 'her warfare is accomplished,' was a rich modulation. The *falso* in *alto* which followed, 'The voice of him that crieth in the wilderness,' was given with his accustomed perfection. The execution, however, on the whole, was tame, and rather devoid of energy. The air which followed was better sung, 'Every valley shall be exalted.' It gave an opportunity to the *cantos* of proving the high character which they have obtained. The crash of the succeeding chorus was equal in precision to anything we ever heard; the spontaneous and death-like silence before the overwhelming conclusion, 'For the mouth of the Lord hath spoken it,' was very effective, and the concluding cadence very beautiful. It produced a marked effect on the audience."

How strange that the *overture* should have been played at the *commencement*! The *falso* in *alto*, too, of Braham, is an extraordinary thing; as if *voce di testa* was not always in *alto*! But what shall we say of 'Every valley shall be exalted,' having afforded the *cantos* an opportunity of proving the high character, &c.? Until now, I always thought that 'Every valley,' was a part and parcel of the opening recitative, and always sung by a *tenor*: or, rather, that it is an *air*, sung immediately after the recitative.

"The recitative, by Mrs. A. Shaw, 'Behold a virgin shall conceive,' was commenced in fine tone. The *tenor* notes of this lady's voice are rich and expressive, and full of feeling. The commencement of the succeeding air, 'O thou that tellest,' was given with thrilling sweetness. Her voice was in perfect tune throughout. The crash of the chorus after this, contrasted well with the *plaintive* sweetness of the air."

I was not aware that Mrs. Shaw's voice was a *tenor*, until I read the above; nor was the writer, I suppose, aware that the chorus is '*the plaintive air*,' harmonized; indeed, I have always considered the beautiful song of 'O thou that tellest good tidings to Zion,' as the most *cheerful* one, with the exception of 'Rejoice greatly,' in the whole oratorio.—Again,

"The recitative, with accompaniment, of Mr. H. Phillips, 'For behold! darkness shall come over the earth,' was finely given. The *bass* cadenza and shake at the conclusion, 'to the brightness of thy rising,' was exceedingly effective. In the air which followed, the sweet flowing *confusion of sounds* of the orchestra, was accompanied in most correct and perfect tune. The flutes in this told with good effect. The conclusion of the air, 'Upon them hath the light shined,' was again given with a finely *modulated shake*, and the concluding *bass* cadenza was clear, distinct, and *musical*."

Here we have news again; Phillips making a *bass* cadenza, as if he ever gave any other; the '*confusion of sounds*,' the '*modulated shake*,' the '*distinct and musical*' cadenza, are all exquisite phrases! An analysis of this man's ideas would be a curiosity.—Again,

"The succeeding chorus of *cantos*, 'For unto us a child is born,' was exceeding sweet and flowing, 'full of gentle rills of exquisite pathos and grace.' The undulating tone was beautiful. This sweetness gave additional force to the succeeding *fortissimo furioso*."

The chorus of *cantos*! The whole of these remarks form a perfect gem, from the '*gentle rills*,' to the '*fortissimo furioso*.' From what learned Theban, by the way, did the *critic* borrow that novel image of a '*pathetic rill*'?—Again,

"The air which followed, by Mrs. A. Shaw, 'He was despised and rejected of men,' was commenced in a beautifully rich *tenor* tone, plaintively modulated, which accorded with the solemn pathos of the subject. The deep *tenor* of the conclusion, in the *volta* singing, and 'acquainted with grief,' was inex-pressibly rich and mellow in tone, and she gave a most beautiful and appropriate turn to the same conclusion in the *Da capo*."

Our worthy friend gives us a proof that he had got by heart the explanation of Italian terms, which are printed at the end of every musical-reading-made-easy. The *volta* singing, and the *Da Capo*, how felicitously applied!—Again,

"After the succeeding chorus, Mr. Braham was again introduced in the recitative, 'Thy rebuke hath broken his heart.' The *shake* in 'He is full of heaviness,' was beautifully *modulated*, as is always the case; when this lord of song modulates his voice, and does not tear the air, he is successful. The recitative was well sung. The softness of the cadence was especially beautiful. In the *Da capo* of the succeeding air, 'Like unto his sorrow,' the body and richness of tone was worthy of his best days."

How extraordinary that Mr. Braham should be *introduced*, (but by whom, is not stated,) to sing, 'Thy rebuke,' but how well the *Da Capo* came in; and how classical the construction of the whole sentence!—Again,

"The *fugue* which introduced the succeeding air by Mr. Phillips was well executed. The instrumentation throughout bore the same character of precision and effect, but was rather too loud, claiming attention over the voice of the singer. Mr. Phillips's voice is distinguished for its musical tone. The *shake* in the *bass*, at the conclusion of the air, 'Against his anointed,' was splendid, and the instrumental crescendo in the *da capo* of the first part, was perfectly beautiful.

Here our friend's *Da Capo* is at home, but I was not aware until now, that the symphony to 'Why do the nations,' was a *fugue*.—Again,

"The trumpet-obligato of Mr. Harper, in accompaniment of Mr. H. Phillips, was beautiful. No man ever yet produced such a tone on this instrument; and the command which he has over it is perfectly astonishing. The natural shrillness of the instrument was modulated to a richness of tone inconceivably melodious. His trumpet was also in most perfect tune. The accompaniment entirely eclipsed Mr. Phillips's fine voice, and almost solely attracted attention."

I shall *whip* up the coda of this masterly effort of genius, with the writer's remarks on the *roundness* of Miss Birch's notes. The beauty of the sentence consists in its utter freedom from *tautology*.

"This was followed by an air by Miss Birch, 'If God be for us, who can be against us?' It was sung with much roundness of tone and sweetness. Its *sweetness*, *roundness*, and evenness of tone, formed its principal characteristic. A *shake* and *cadenza* at the conclusion was a beautifully *modulated rich body* of tone. This lady is a pleasing singer.

Dare you ever again, Mr. Editor, to show your face? go and hide your diminished head, wig and all, recommends Your well wisher,

Manchester, October 15th, 1836.

A. B. C.

#### PROVINCIAL CONCERTS.

LIVERPOOL CHORAL SOCIETY.—The second quarterly performance of the Liverpool Choral Society, took place on Thursday evening, the 13th instant,

at the Royal Amphitheatre. It consisted of a selection of double choruses, from 'Solomon,' and 'Israel in Egypt,' interspersed with various solos. Mrs. Brand, Miss Leach, and Mrs. Dutton, gave much satisfaction in the several solos allotted to them. 'Gratias agimus,' was sung by Mrs. Hiles with great animation, and delightfully accompanied on the clarinet by Mr. Leonard. This gentleman's richness of tone, and brilliancy of execution, are excelled by none,—Mr. Willman always excepted. Mr. Dodd, a powerful tenor; and Messrs. Pemberton, and Davis, basses; were severally much applauded. The last gentleman was encored, in 'Honour and arms.' The choruses were performed with precision. The festival committee attended, and expressed their approbation by repeated plaudits. The theatre was full. Upwards of a hundred and fifty members assisted. Mr. G. Holden conducted, with his accustomed ability.

**MUSIC HALL AT LIVERPOOL.**—We understand that a requisition has been sent to the mayor, by influential merchants, to call a public meeting, to consider the propriety of erecting a Town Hall, of sufficient dimensions for holding festivals, public meetings, &c.

**SHREWSBURY.**—The new Choral Society of this place made a very auspicious commencement on the 11th inst. Among the pieces performed, were, Attwood's Coronation Anthem for George IV; a bass solo from Pergolesi's 'Confitebor'; Haydn's grand Motett, 'The arm of the Lord,' (Insanæ et vanæ curæ); a part of the Creation; a Chorus from Beethoven's Mass in C; a Sanctus by Mozart; and a new sacred Cantata by Bierey, adapted to English words by the organist of the Society; the first time of performance in this country. The whole composition is described as being extremely beautiful. The evening's selection concluded with Himmel's grand Chorus, composed for the funeral of Frederick the Second of Prussia. The entire performance was more than creditable to all the parties engaged, and the audience separated perfectly satisfied with the spirit, ability, and good taste of their new society.—*Salopian Journal.*

## REVIEW OF MUSIC.

*Grand Fantasia on a celebrated German air (as performed by the Author at his concert), composed by Henry Dulcken.* COOPER.

In the introduction, the thesis is proposed in the most musician-like manner, and the subject upon which the fantasia is constructed—a beautiful air, and aptly calculated for elaboration—is treated in a series of masterly and judiciously contrasted variations, the second of which, an andante, is highly graceful. We should but repeat what we remarked upon Mr. Dulcken's former piano-forte composition, were we to particularise the one before us; suffice to say, therefore, that the same elegance and fertility of thought pervade it, only demanding considerably more accomplishment in the execution; for a finished player will be required, to render it full justice.

*The Rudiments of Music, with progressive exercises to be written upon slates, calculated to enable learners to read music with facility, and to acquire the most correct knowledge of Time, Intervals, and the Formation of the Major and Minor Scales, with their common Harmony: the whole forming an entirely new system of instruction for Beginners, and adapted as well for teaching in classes as for private Tuition.* By T. GOODBAN. (New Edition.) D'ALMAINE AND CO. LONGMAN, REES, AND CO.

In this ingenious, and, as it must eventually prove, very useful little work, Mr. Goodban has been equally happy in the *design* and the *execution* of it; and should it meet with a patronage proportionate to its utility and merits, it

will indeed have to boast an extensive circulation. The teacher and pupil will be equally advantaged in its adoption, facilitated as is the task of each. To originality of design the author may decidedly lay considerable claim; in proof of which we need only refer to his plan in the exercises appointed to the pupil in the course of the work: viz. on the notes in their various situations *in, above, and below* the staff; on the several divisions of Time, and on Intervals, from all which must result a facility in reading; in the immediate perception of the relative distances and proportions, that would otherwise have required much labour, practice, and experience. The author has also given a clear and intelligible explanation of the construction of the Major and Minor Scales, with examples of the various melodial embellishments employed; marks of expression, &c. &c. concluding with a list of words relating to the expression and style of performance. A desire to communicate individual gratification may at times induce us to be partially blind to some compositions which obtrude no glaring defects in science; but no consideration shall ever weigh with us to recommend an elementary work, which may involve the future detriment of the youthful practitioner; the readers, therefore, who are interested in rudimental instruction, will believe us to be sincere in recommending to their notice Mr. Goodban's little book.

*Two Capriccios à la Valse, for the Piano-forte, composed by T. S. RAY.*  
D'ALMAINE.

An appropriate introduction; short, yet of good character. The Waltzes themselves (for after all, they are *bon à faire* Waltzes) are very pretty, including some clever sprinklings of modulation. The pieces are not difficult; yet not so easy but that players who are advanced may be pleased to play them. The whole of the nine pages are agreeable; the last but one rises into elegance. They will make favourite school lessons—being Waltzes.

*A Selection of popular Airs, arranged in an easy style for two performers on the Piano-forte, by favourite Authors, Nos. 1, 2. COOPER.*

Little simple lessons, calculated to answer the purpose for which they were intended. In the quaint summing up of old Chaucer, “There n’is ne mo to say.”

*Overture to Adelaida di Borgogna, composed by Rossini; arranged for the Piano-forte, with accompaniments (ad lib.) for Flute, Violin, and Violoncello, by S. F. RIMBAULT. FALKNER.*

Fine tearing practice for pupils who are not fastidious on the score of design. In the orchestra, it must form an excellent accompaniment to the slamming of box doors.

*The Wandering Bird, a Glee, composed by T. F. WALMISLEY. CRAMER.*  
The whole composition is written with classical correctness; yet we cannot discover in it any new features. The last movement, which is elegant, to our taste is altogether the best.

*“Sunk are the winds.” Glee for three voices, (Alto, Tenor, and Bass) the words by N. Michell, Esq. the music by T. S. RAY. D'ALMAINE.*

The introduction is a regular solo for the bass, (accompanied) which is expressive and well constructed. The Glee itself is graceful, and contains some good modulation. In the accompaniment to the solo, at the words “above no longer bursts,” we should have preferred the effect, had the fundamental note F been taken with its flat ninth and seventh, and retained during the first half of the measure, resolving the above harmony in the second crotchet, as  $\frac{6}{7} \frac{8}{6} \frac{7}{5}$ ; then passing the fundamental harmony on B flat, into its first and second inversions, which would be finally, at the last quaver, succeeded by the chord of the second on A flat. This arrangement would, we conceive, give more strength to the passage.

*"Love and Joy," the poetry by Sir T. E. Croft, music by GEORGE HARGREAVES. NOVELLO.*

One circumstance in Mr. Hargreaves' songs, so far as we have observed, is, that his words are always tastefully chosen. Such is the case with those now before us. The melody itself is extremely elegant, and popular in character. One recommendatory feature in the composition is, that in one solitary instance only does the song exceed the compass of an octave.

### THEATRES.

**ENGLISH OPERA HOUSE.**—Had the plot of the “Freebooters,” (the music by Paer) which was revived at this theatre on Monday last, equalled in interest the story of the Freischütz, or some of the other musical dramas which at once caught the patronage of the town, we venture to say that few would have surpassed it in popularity; but as it is, some of the most delightful music in the Mozart school of writing that has been composed since the days of Cimarosa, is irredeemably sacrificed to a vapid and worthless plot. Every movement throughout the opera is not merely replete with charming melody, but the style of each is admirably adapted to the several characters. Moreover, the instrumentation is of the very highest class of writing, and is especially distinguished by its snatches of melody, totally independant of the voices. Upon various occasions in the progress of the piece, each may be said to form an accompaniment to the other. The choruses are purely dramatic in character, and wonderfully spirited. The accompanied recitatives are worthy of the great master whom the composer took for his model; and the manner in which he has employed the wind instruments in some of the concerted movements, is as beautiful as it is masterly. This feature in the instrumentation is particularly conspicuous in the first duet between Miss Betts and Mr. Fraser, where the oboe and bassoon are made to support the voices with delightful effect. Another characteristic in the musical construction of this opera, and which displays the fine musician, is, that, during the dramatic action, the accompaniments prepare the audience so easily and naturally for each character as he comes on the scene, to fill the concerted movements. In short, till last Monday evening, we acknowledge, and with shame, that we have been mainly ignorant of the capacity of Paer as a dramatic composer. His style forms a combination of the best of the Italian and German schools, with various peculiarities in treatment, native to Mozart himself, superinduced.

Upon proceeding to notice the manner in which “The Freebooters” has been revived, our opinion will come little short of unbroken eulogy; and when we hear that the music was new to every one of the performers, (with the exception of Miss Betts, who was the original heroine, “Laila”) and that it was all learnt in a week, we feel still less inclined to make objections. The lady just named acquitted herself extremely well, particularly in her last scena. One satisfaction in listening to Miss Betts, is derived from the certainty one feels that she is perfect in her concerted as well as solo music: and indeed we know no singer now on the boards who could have gone through the whole of her part, which is an arduous one, with the same precision and ability as herself. Mr. Fraser, too, merits great commendation for the care he bestowed in learning his music: Mr. Bland we never heard to better advantage than in the part of servant to the Count Ligozzi (Fraser): he played with spirit, and was very correct in his concerted music.

Mrs. Fitzwilliam exerted her pretty voice and agreeable humour, to give vivacity to the piece: and Mr. Leffler has placed another feather in his cap, by the manner in which he has acquitted himself on this occasion. We now feel assured, that, if he please, he may become not only one of the most popu-

lar, but one of the very best singers of his day. His last solo was a perfect piece of cantabile singing. Finally, great praise is due to Mr. Tully, for the excellent manner in which he drilled the chorus, as well as for his able and efficient manner of conducting the opera.

ST. JAMES'S.—Braham made his first appearance this season, on Saturday last, as Tom Tug, in Dibdin's 'Waterman'; he sang 'The Jolly young Waterman'; 'Farewell my trim-built wherry'; and 'The Bay of Biscay,' with undiminished force and effect; and repeated each song, at the unanimous call of a crowded house. 'Harmony Hall,' continues its successful career; Barnett's *scena* has been judiciously curtailed: his violin solo, in imitation of Ole Bull, is very clever; John Parry's ballads are nightly encored. Immediately after the run of 'Artaxerxes,' (in which Miss Rainforth will perform *Mandane*,) Mr. C. Dickens's new opera will be brought out; the music by Mr. Hullah; in which Braham, Bennett, John Parry, Harley, Miss Rainforth, &c. will sustain principal characters.

DRURY LANE.—The idea of bringing out Balfe's new opera, 'Lady Jane Grey,' has been abandoned for the present; for what cause we are at a loss to state. The next novelty in the musical way, will be Rossini's 'Siege of Corinth,' with English words adapted to it.

#### MISCELLANEOUS.

Miss Bruce, Mrs. Bishop, Mr. Pearsall, and Mr. Machin, are engaged for the subscription concert, to take place on the 25th of this month at Birmingham.

LIVERPOOL FESTIVAL.—The receipts are said to have exceeded £9,000.

There are more than eighty applications for music licenses, one half of them new ones, to come before the Middlesex magistrates this week.—*Chronicle*.

THE WINCHESTER FESTIVAL, which took place on Tuesday and Wednesday last, went off extremely well, and was in every respect successful. We hope to give satisfactory particulars next week.

MADRIGALS.—This delightful society held its first meeting of the season last evening. The president, Sir John Rogers, whose affable manners always ensure him a hearty welcome from the members present, was in the chair. An unusually large number of professional gentlemen were present. Some beautiful specimens of madrigals by Dr. Tye, Giovanelli, Cobbold, Weekes, Luca Marenzio, Vecchi, &c. which are comparatively unknown, except to the members of this society, were brought forward this evening. One of the greatest treats of the evening, was Dr. Greene's anthem, 'I will sing.' The usual finale, Saville's 'Fal-la-la,' concluded a rational entertainment.

ROYAL SOCIETY OF MUSICIANS.—Were a proof required of the great value of charitable institutions, like that of the Royal Society of Musicians, the late lamented death of a member, leaving a widow and seven children unprovided for, would furnish it. The family will receive from the funds of the society, about a hundred pounds a year; viz.—The widow £30, and each child (under fourteen years of age) 12 guineas annually. Such institutions are highly deserving of patronage, particularly as every subscriber of one guinea receives two tickets for the annual concert given by the Society.

THE PUFF INCOG.—An individual wrote a letter to one of the morning papers complaining bitterly of the crowded state of the winter theatres latterly, and calling on the lessee to admit only as many as could be accommodated with seats. Of course, this champion for the comfort of the public has no connexion with the said overflowing houses!

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANO-FORTE.

Bennett (William Sterndale) Third Concerto, C Minor .....	COVENTRY
— Three Impromptus .....	DITTO
Burgmuller's Rondo on Malibran's Tyrolienne .....	CHAPPELL
— Very easy and pleasing Lessons for Beginners .....	COCKS
Heures de Récréations, 2 Books .....	DITTO
Czerny, "Homage à Herold," Brill. Vars in A flat .....	WESSEL
— Musical Greenhouse, No. 1, by Clinton .....	DITTO
Chopin, Deux Polonoises, op. 26 .....	DITTO
Kalkbrenner's "Solabella" Quadrilles, Waltz and Galop .....	DITTO
Neukomm, (Chevalier) Twenty-five short and easy Voluntaries for Chamber and other Organs, in 2 Books .....	COVENTRY
Phipps, (Osmond G.) Le potpourri Quadrilles, Piano-forte, with Flute Accompaniment .....	DITTO
Payer, (J.) Divertissement sur un Thème Anglais, op. 157 .....	WILLIS
Reissiger, "Les Gracieux," 3 Rondos, No. 1 .....	WESSEL
Sutton, (W. W.) The Swiss Herdsman, Duet for Piano-forte .....	COVENTRY

## VOCAL.

Beethoven's "List to the quai!" .....	WESSEL
"Beside the clear waters," Mrs. Badger .....	DEAN
"Coal-black rose," Comic Song, with 4 designs, by John Brandard .....	JEFFERYS
Horn of Eve. Words by R. Barker, Esq. music by J. Greenwood .....	COVENTRY

**R**EMOVAL.—LONSDALE'S, (late Birchall & Co.) Musical Circulating Library, and publishing Warehouse, removed to No. 26, Old Bond-street, nearly opposite Burlington Gardens, established 50 years. Terms on application, for Subscribers and Non-Subscribers. A large collection of duplicate copies not now required, of Works both ancient and modern. Also, full scores of Operas, &c. by Cimarosa, Sarti, Paisiello, Hasse, Isouard, Jomelli, Gluck, Gardi, Portogallo, Marinelli, Perez, Federici, Guglielmi, Millico, Caruso, Tritto, Manfroci, Nauman, Cherubini, Murello, Boccherini, Pergolesi, Feo, Sala, Handel, &c. &c. Single Orchestral Parts to Cherubini's Mass in F: also, to Handel's Israel in Egypt, The Messiah, and Acis and Galatea.

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Orpheus. Glees, Book 3 .....	EWER
"Over the mountains," Song by A. Lee .....	CHAPPELL
"The moon is shining. Thalberg .....	WESSEL
FOREIGN VOCAL.	
"Chi ha Vazione," Duet, Soprano and Contr'alto, Gabassi .....	ALDRIDGE
"Deh tu bell' anima," I Montecchi et I Capuletti .....	PLATTS
La Ninfe misteriosa. Duet, Soprano and Contr'alto, Gabassi .....	ALDRIDGE
La Spergiura. Ditto. Ditto. Ditto .....	ALDRIDGE
"Se mi credi Amato bene," Guitar Accompaniment, Verini .....	CHAPPELL
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